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Film and Television Studies (FTVS) and the Centre for Cultural Policy Research (CCPR) are both located within the University of Glasgow's vibrant School of Culture and Creative Arts. This issue represents the third collaboration between the *Media Education Journal* and the University of Glasgow, following dedicated special issues in 2004 and 2011. It features contributions from current staff and recently graduated PhD students in both FTVS and CCPR that reflect the respective units' research interests and current teaching programmes.

One of the first departments of its kind in the UK, for over forty years, FTVS has been committed to offering a wide range of approaches to the study of film and television, with an increasing focus on the integration of theory and practice in both its learning and research output. With a central aim to produce research that contributes to the national and global public debate on cultural, communications and media policies, CCPR emphasises the intersection between cultural policy, cultural productions, and the work practices of the media and communications industries. Together, the two units' interests fully complement and support one another, offering dynamic and innovative research, learning, and teaching opportunities.

The contributions in this issue draw on expertise from both FTVS and CCPR to explore a range of different screen media – from film and television to online streaming services such as YouTube and the expanding technologies of Virtual Reality – reflecting the variety of platforms and areas of interest that fall under the umbrella of contemporary media, film and television scholarship. The articles also indicate the many different but complementary methods, approaches, and interests of Glasgow's film, television and media teachers and researchers today. Although the articles in this issue have been written specifically for *MEJ*, they are based on current research, with several of the ideas and approaches discussed here also reflected in the current curriculum of both compulsory and optional undergraduate and postgraduate courses.

Raymond Boyle's article, which focuses on the rise of certain YouTube stars as new global media brands, cuts across history and media to explore the changing notion of talent in the screen industries and suggests the very concept of 'talent' has changed and become increasingly commodified. Also taking a global perspective, David Martin-Jones uses *Even the Rain* (Bollaín, 2010) as a case study to explore world cinema as a site for creating shared memories or stories from amidst world history, indicating how the such films can offer students access to this shared global cinematic archive. Becky Bartlett's article further demonstrates how certain movies can be a valuable pedagogic resource for students; she shows how the alternative canon of the 'worst films of all time' can be used in discussions of taste, quality, authorship, and intention, among others, due to their obvious technical and aesthetic failure.

Omar Daudi's contribution considers issues of regulation and control in the context of YouTube in Saudi Arabia, where the platform has become a site for political resistance and expression for Saudi youth. The impact of Virtual Reality (VR) and the emergence of new funding, production, and regulatory contexts in VR documentaries is the focus of Inge Ejbye Sørensen's article, which considers how the lack of adequate regulatory and editorial standards have impacted how we might understand and assess their 'truth' as documentaries. Questions of authenticity and truth also arise in Oliver Kroener's article, which explores the extent to which genre hybridity in professional wrestling impacts the viewer's relationship and engagement with wrestling characters. Finally, Rebecca Harrison's work on *Star Wars* also draws on reception studies to consider the development of gender and race representations in the franchise and the subsequent fan responses to those representations.

In recent years, the relevance and impact of scholarly work on wider society and to the general public have, quite rightly, become of increasing importance across the academy. The contributions here reflect this emerging emphasis. In various ways, all the articles address contemporary issues and debates occurring in Scotland, the UK, and the world regarding shared histories and identities: the importance of integrity of media texts and documentary content in the era of 'fake news'; audiovisual and journalistic truths, narratives and counternarratives; and perennial debates about representation, talent and taste in popular and avant-garde culture. Here, the contributions also place themselves on the frontier of contemporary media, film and television scholarship. From the global to the local, from the screen industry to individual texts, the contributions in this issue both assert and push the boundaries of film, television and media teaching and research today.

Dr Inge Sørensen and Dr Becky Barlett